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GROUP WORKSHOPS  
THE SAN FRANCISCO ART INSTITUTE  
MARCH 1969  
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## GENERAL INFORMATION

The rapidity of technological evolution, the ceaseless change in the means of production, distribution and use of goods, has led to an equally rapid evolution and change in the means of art and also in the purposes, contents and functions of art for the individual and society. The traditional concepts of what art is, how it is made and what it is for, have been so transformed in the last twenty years that they are often no longer very clear concepts which can be embodied in courses, taught as subject matter, or even tested against past experience. The transformations of the environment of art have led to equal transformations of art itself, and, just as these transformations of environment have been without future definition, so art has entered a time when its future can be described only as without limit.

Times like these put especially severe demands upon the curriculum of an art school, because much of that curriculum can only be organized in terms of past experience, past success, and the presentation through conceptual systems of the means to these experiences and successes. For most of the centuries of human history, the sensibility of the artist of the future has been grounded on the works of the artists of the past, but in recent decades contemporary sensibilities have had only their own, barely discoverable internal forms as their sole reliable guide. Because this search for an internal order of sensibility has become perhaps the dominant need of the contemporary artist (and of contemporary man also), and because new discoveries in the psychology and philosophy of man's relationship to himself, his group, and his environment have thrown new light on the techniques and goals of this search, it has become both necessary and possible to introduce courses in art which are not in the expected art curriculum. Thus Groupo Workshops.

Registration: 10:00-1:00/2:00-4:00, Monday, Wednesday,  
Thursday and Friday

Cashier's Office  
San Francisco Art Institute  
800 Chestnut Street  
San Francisco, California  
(415) 771-7020

Any time prior to the meeting dates of each workshop.

### Academic Information:

Credit will be given only to San Francisco Art Institute students, all others will attend the workshops for no credit. Most workshops are given for partial credit (see schedule). Students will purchase tickets for each day of the Workshop. These tickets are to be saved until a full unit of credit is obtained (six days) and then turned in to the Registrar. Please, do not attempt to turn in any less than 6 tickets.

Hours: Each Workshop will be held from 9:00am to 5:00pm

Fees: \$8.00 per day  
(a two-day workshop will cost \$16.00, etc.)

Faculty: Each faculty member is an expert in his particular field.

WORKSHOP SCHEDULE

March 1-2, 1969      Experimental Mime      1/3 Unit

"This Workshop will explore the different facets of relationships arising from human beings in motion with others.

"Its aim will be to come together in a mutually creative state where each individual can develop his own potential and function creatively in a group.

"The sessions will begin with certain movement techniques to aid in body awareness.

"From silent interaction a drama without words will evolve, and a different yet distinct perception of gesture will emerge."

--Noel Parenti

March 8-9, 1969      Glass Blowing      1 Unit

March 15-16, 1969

March 22-23, 1969

"Glass blowing as form, as dance, as therapy, as a religious experience, etc. Basic and advanced techniques in blowing and fabrication. Open to all types of people."

--Dick Marcus

March 15-16, 1969      Basic Electronics      1/3 Unit

"It is hoped we will learn where it's at with the electron, and how to put it there. Together we disperse the mythical fog surrounding electronics and we find the few simple laws from which an era evolved.

"When we understand the basic facts and laws we can build our own things and not be at the mercy of the technological age with all its attendant paraphernalia."

--Bill Landreth

March 22-23, 1969      Tape-Making      1/3 unit

"This Workshop is for anybody. What we'll do is get three or four tape recorders and good microphones together and set them up in such a way that we can make fairly high-quality tapes of experiments in making music with common instruments.

"The recorders will be used to shape the raw sound and record that which we chose to leave raw.\*

"One of the recorders will be a half-track machine for track splitting which I'll explain later. (Similar to shooting 8mm film with a 16mm camera and splitting the film for 8mm projection.)

Tape-Making (continued)

"For the first session I'll have to spend extra time getting studio equipment. You should spend time finding instruments. Anything will do--- children's toy instruments, auto springs (coil type)-- whistles -- bells-- rattles -- those instruments bought cheaply at Cost Plus -- small electric motors -- your father's violin -- zithers, etc. Anything that is easily handled and played and which makes a sound you dig.

"Each participant is required to bring one instrument and one 600' roll of Scotch or Audio recording tape (about \$1.75).

"I'll bring the recorders and some of my instruments. Please try not to be stoned during the sessions.

"We'll use one recorder to make a master tape of our efforts so that all can make copies for any use."

--Mike Fender

March 29-30, 1969

The Computer in Man

1/3 unit

"Dehumanization via computer control of our administrative lives is much discussed. But man himself is an excellent computer.

"We have a brain that appears to accumulate and store data by the shape or makeup of chemicals similar to those which encode genetics. Each body cell stores enough data to reproduce all body cells. The eyes are a very efficient converter and filter of visual data. Hormones both stimulate reaction and store the results. The capability of man's biological machinery to modify action through imagination. All these represent the computer in man which we will mutually explore."

-- Wade Dickinson

(The April schedule will be ready at the end of March)

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